was in England—such loving, wise letters, full of charity and simple faith. In 1889, after her husband's death, I wrote to her and sent my picture, and she replied:

**MY DARLING NELLIE,—

" You cannot know how it soothes my extreme heart-loneliness to receive a token of remembrance, and word of cheer from those I have faithfully loved, and who knew and reverenced my husband. . . . Ellen Terry is very sweet as Ell aline, but dearer far as my dear Nellie."

The Daly players were a revelation to me of the pitch of excellence which American acting had reached. My first night at Daly's was a night of enchantment. I wrote to Mr. Daly and said : " You've got a girl in your company who is the most "lovely, humorous darling I have ever seen on the stage." It was Ada Rehan ! Now of coarse I didn't " discover " her or any rubbish of that kind; the audience were already mad about her, but I did know her for what she was, even in that hri1.1ia.Tit " all-star " company and before she had played in the classics and won enduring fame. The audacious, superb, quaint, Irish creature ! Never have I seen such splendid high comedy I Then the charm of her voice—a little like Ethel Barry-rnore's when Miss Ethel is speaking very nicely—her smiles and dimples, and provocative, inviting *coquetterie* | Her Rosalind, her Country Wife, her Helena, her per-formance in " The Railroad of Love "! And above all, her Katherine in " The Taming of the Shrew " ! I can only

exclaim, not explain ! Directly she canie on I knew how she was going to do the part. She had such shy, demure fun. She understood, like all great comedians, that you must not pretend to be serious so sincerely that no one in the audience sees through it!

As a woman off the stage Ada Rehan was even more wonderful than as a shrew on. She had a touch of dignity,